

Project DMZ/ Ana Messner

YOUR CONTRIBUTIONS WILL SUPPORT

Upcoming exhibitions of 88/89

Along with the current exhibition of **THE RENEGADE CITY** by Ted Krueger and Ken Kaplan (K/K Research and Development), **STOREFRONT** will present an exhibition of Imre Makovecz (May 3-28) from Budapest, whose architecture of organic forms and eastern tradition will be a refreshing alternative to the architectural prejudices of the New York aesthetic.

Upcoming Exhibitions of 89/90

Ecological projects by artist Mel Chin, scientific architecture of Neil Denari from Los Angeles, and collaborative works by **FORMALHAUT** from Berlin, and polyhedral architecture of Zvi Hecker from Tel Aviv, and recent works of Dan Hoffman.

Publication of FRONT #3

Already in production, this issue will document individual proposals in our recent Project DMZ. The publication will include an introduction by writer Jane Dodds, and critical essays by art critic and author Ted Castle, architect and writer Ken Saylor, writer and editor of **SEMIO-TEXT** Jim Flemming, and a forward by Kyong Park, Mo Bahc and Um Hyuk. The issue will be 64 pages, scheduled for a print run of 1,500, at total production cost of \$8,000.

Publication of FRONT #4

This issue will document all exhibitions (6) of 88/89 at **STOREFRONT**, accompanied by one critical essay per exhibition. Included will be: "Metamorphosis" by Peter Cook/Christine Hawley, "Poseidon" by Steve Barry and "The Ship" by Bente Stokke "SPEED 89" by Michael Webb, "The Renegade City" by Ted Krueger and Ken Kaplan, and the exhibition of Imre Makovecz. This issue will be 78 pages, scheduled for a print run of 2,000, and will cost \$10,000.

Computerization of Mailing List

For more efficient announcement of our program and updating of address changes, the computerization of our mailing list is absolutely essential. This means that you will receive our newsletters consistently, and we will overcome the irregularity of our present manual operation.

Administrative Growth

Due to our growth and success, **STOREFRONT** needs additional administrative staff to serve your needs more fully. The growth of our administrative capacity is absolutely critical for conducting fund-raising efforts for governmental and institutional grants. With larger administrative support, the directors(2) of **STOREFRONT** can focus on greater development of our programs and services for you. Your contributions will help **STOREFRONT** to overcome the Catch-22 syndrome of "need funds to generate funds".

ATTENTION

STOREFRONT is now computerizing and updating its Mailing List. You must fill out the following **INDIVIDUAL CONTRIBUTION/MAILING LIST FORM** in order to remain, be removed or continue to receive our Newsletter/Announcement. Please mail to **STOREFRONT** as soon as possible.

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- () I would like to make a tax-deductible contribution of \$ _____ to **STOREFRONT** to support its programs and the publication of **FRONT** (make checks payable to Cultural Council Foundation/STOREFRONT).

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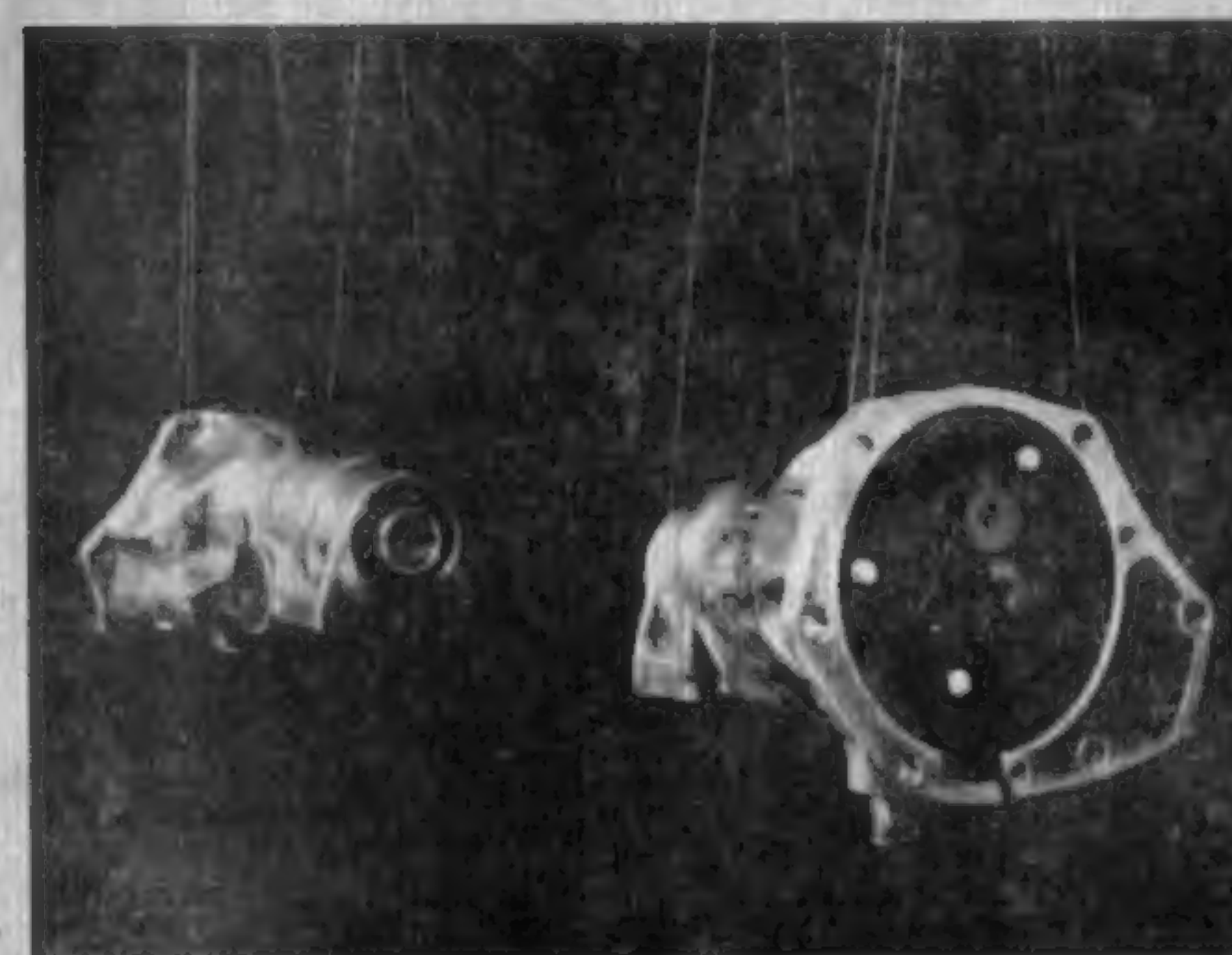
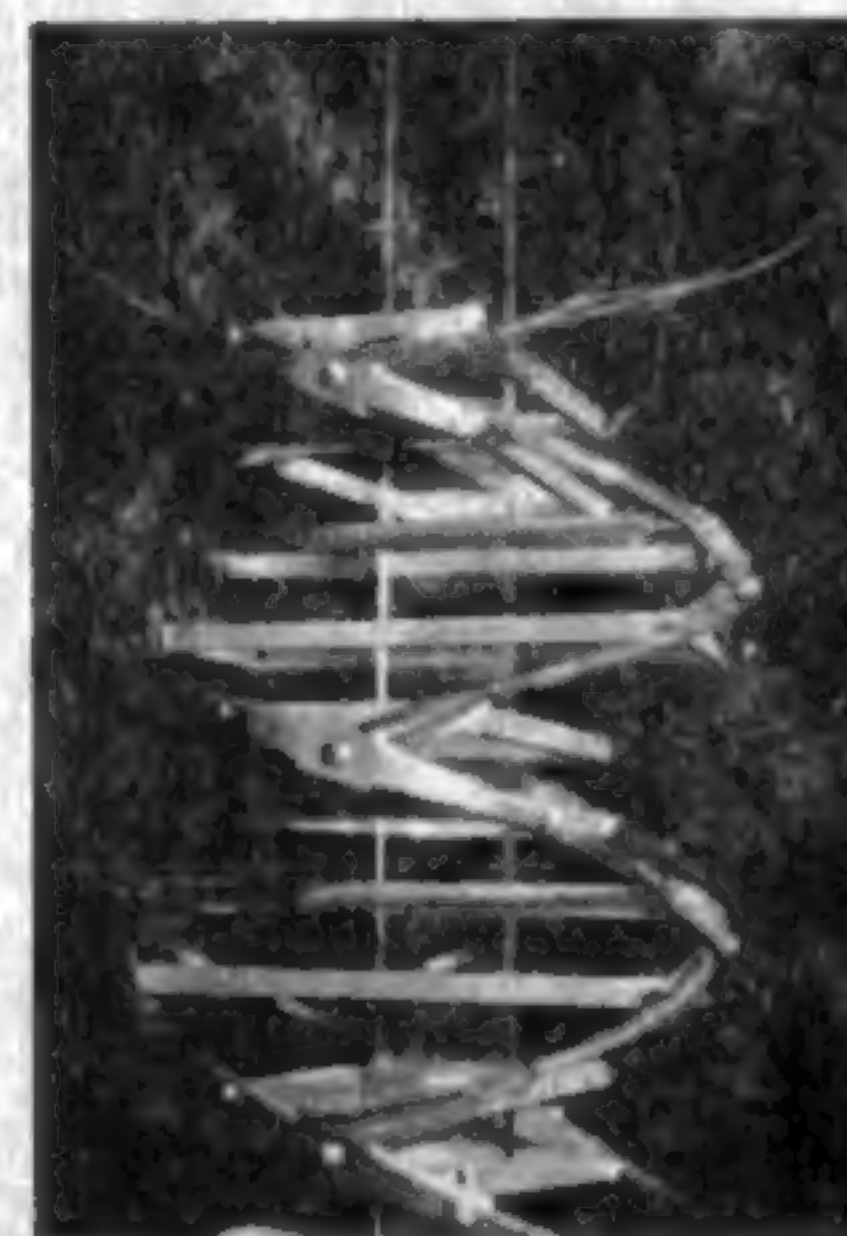
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STOREFRONT

for Art & Architecture
 97 Kenmare Street New York, NY 10012 212-431-5795

The Renegade City

by

Ted Krueger & Ken Kaplan

(K/K RESEARCH AND DEVELOPMENT)



Bureau-Duto City, Ted Krueger and Ken Kaplan

March 29-April 23

Gallery Hours Opening Reception
 Wed.-Sat. 12-6pm February 22, 6-8pm

Discussion Program

Open discussions on Public Art and presentation
 of critical works in art and architecture

April 6, 7-9pm Mary Beth Edelson
 April 13, 7-9pm Ted Krueger & Ken Kaplan

STOREFRONT

for Art & Architecture

97 Kenmare Street (near Lafayette) New York, NY 10012 212-431-5795

A not-for-profit organization funded in part by NYSOA, NEA, DCA, Conde House/Japan, Art Matters Inc., The J. M. Kaplan Fund and The Graham Foundation. A program of CCF.

CURRENT PROGRAMS

Exhibition

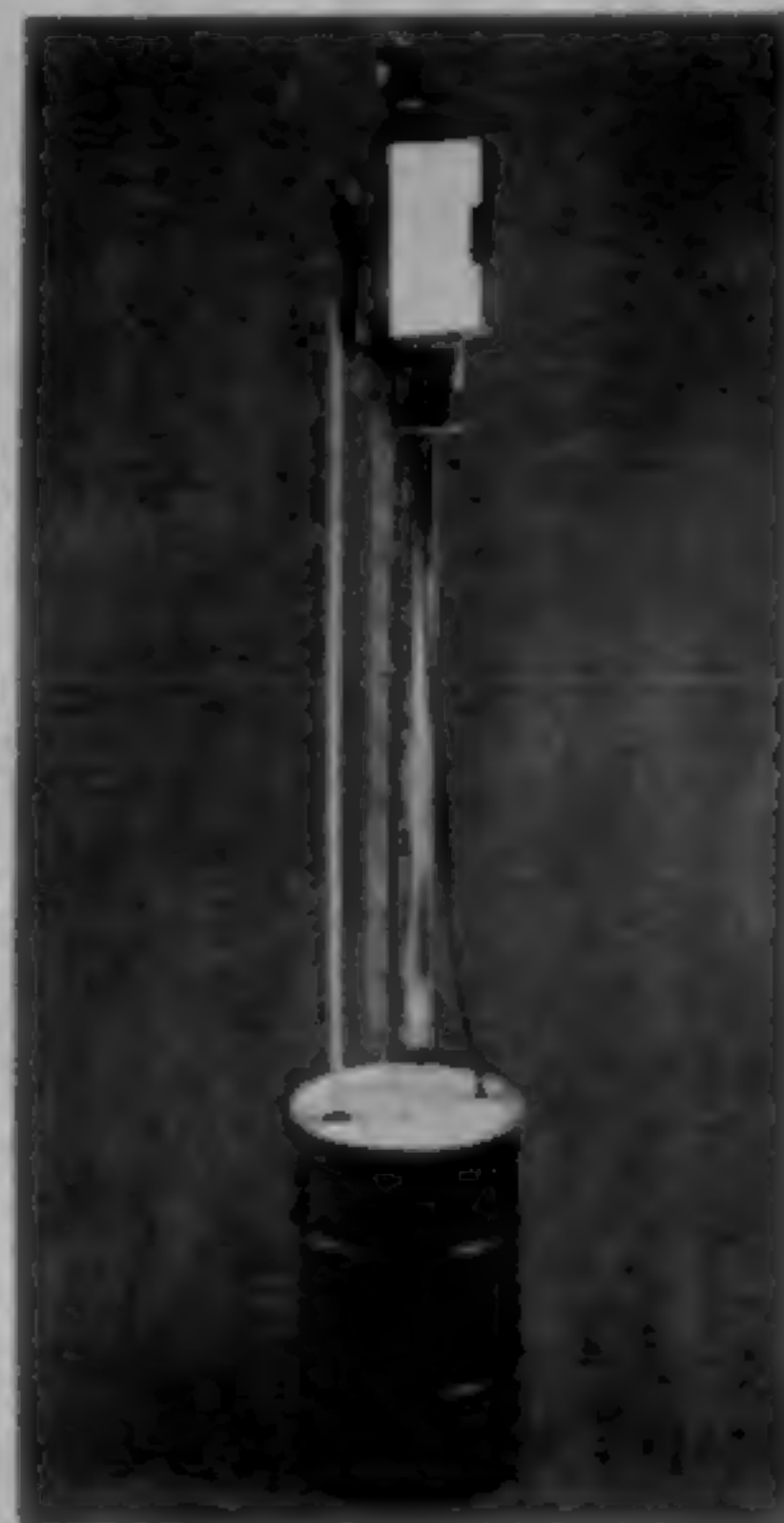
THE RENEGADE CITY by K/K Research and Development Ted Krueger and Ken Kaplan Wed.-Sat. 12-6 pm

Recent development in technology make possible and in turn require the development of a new type of city, one that is geographically isolated yet linked by telecommunication with the rest of humanity. Advanced exploration of the resources of the sea will create the initial demand for this type of settlement. Eventually other pioneering cities in other alien environments will follow. This project is a meditation on the form, science and politics of these cities.

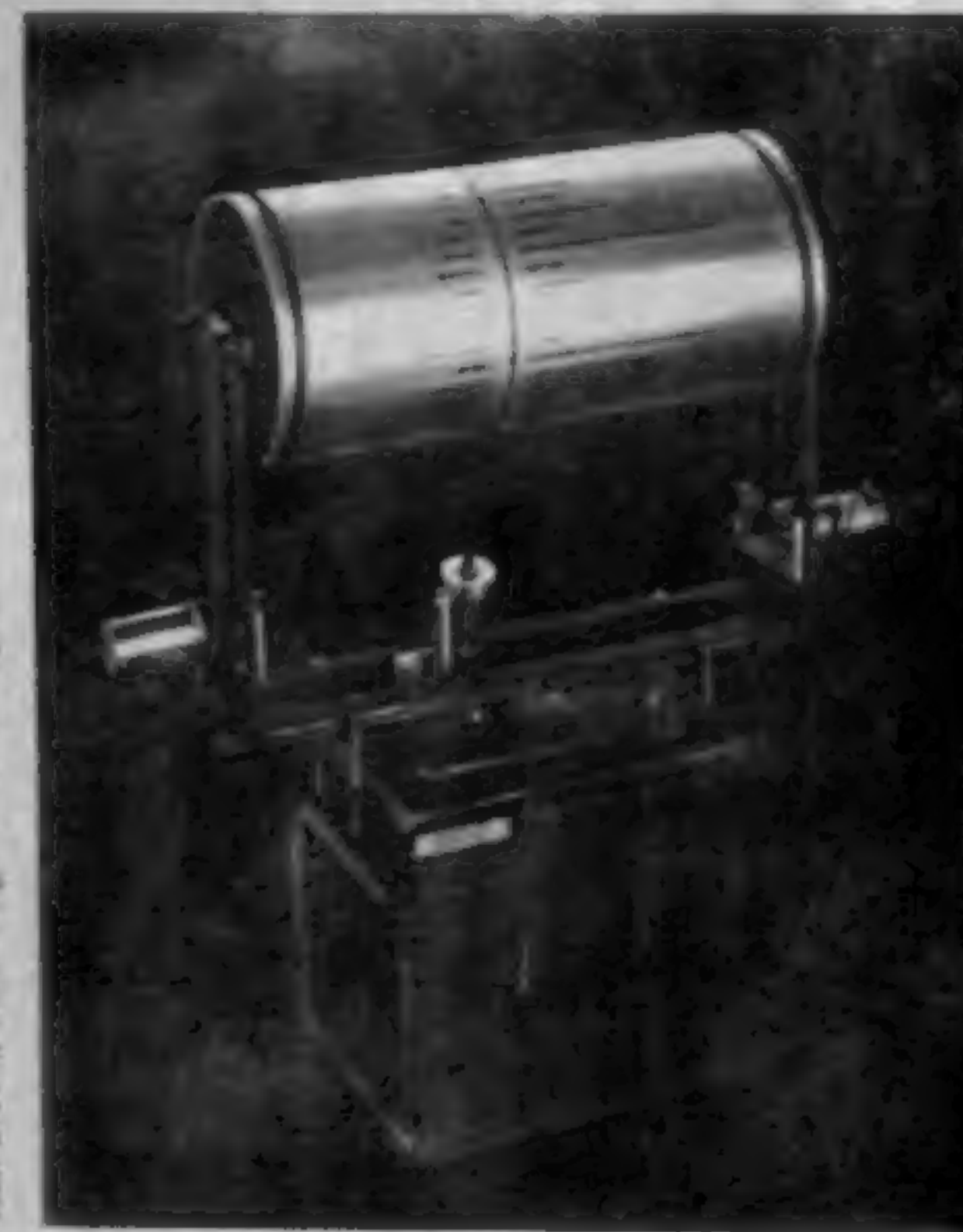
This city is an innovator, a scavenger, an opportunist, and ultimately a renegade, populated by self-selected boomers and back yard astronauts, mortgaging the future for a toothbrush, a personal computer and a shot at it. This city is the product of both advanced engineering and late night do-it-yourselfers, populated by fugitives from the dead ideologies of land and nations. Prototypes are patched into prefabricated assemblies and soldier replaces the wild. This city regenerates by its own accretion, cell division, birth and vomiting. The renegade will find their own way.

The birth of the city had its origins in a group of specialized platforms for telecommunications and transportation, aquaculture, and off-shore mining and refining. It was populated by an odd mixture of roustabouts, hackers, lab technicians and a new breed of fisherman. But after having ventured into international waters in search of new mineral deposits, there were those iconoclasts that discovered instead a trade in duty-free goods and in other lucrative recreational activities. As a result, tourism developed into an important sector of the economy. Several of the high-technology multi-nationals set up shop to exploit the vanguard image and to evade taxes, each with its own hermetic manufacturing platform. Soon, proprietary research institutes were founded in a predictable range of disciplines. The summit and junker crowd showed up to find facts and shakes each others hands and the appearances of so many politicians in a place that had had so few had many of the old timers talking about moving on or setting things right.

This project is undertaken despite the unfashionability that visionary urban projects have had during the last twenty years. The high incidence of social problems in certain low income housing projects discredited not only modernist planning principles but large scale planning in general. Contextual and infill projects have dominated the intervening years, leaving the profession without strategies for dealing with the scope or rate of change facilitated by a variety of technologies, especially in information science and communication.



Oil Can City, Ted Krueger and Ken Kaplan



Roll-a-Tex, Ted Krueger and Ken Kaplan

To design such a city is fundamentally against its nature, therefore we will attempt to communicate about it through a series of kinetic interacting analog devices. These devices and their interrelationships will render visible our ideas. You can not see Time, so you look at your watch.

This project received financial and material support from the following organizations: Arts Matters, Inc., Center for African Arts, Deja Vu Compositions, Dept. of Cultural Affairs (Materials for the Arts), National Endowment for the Arts, New York State Council on the Arts.

We would also like to thank the following people for time and energy that they contributed: Dennis Adams, Andrea Blum, Olive Brown, David Bryce, Michael Carey, Tom Dilley, Howard Forman, Kenneth Frampton, Malcolm Fraser, Selwin Garraway, David Heinlein, Paul Krueger, Robert McCarter, Jill Moser, Gregory Ping, James Steward Polachek, Marin D. Sassi, Chris Wenz, Lebbeus Woods.

A special thanks to Jean Krueger and Debbie Forman for authorizing the many hours of construction of the Renegade City.

Discussion Program

Thursday, April 6, 7-9 pm:

Mary Beth Edelson: Moderator

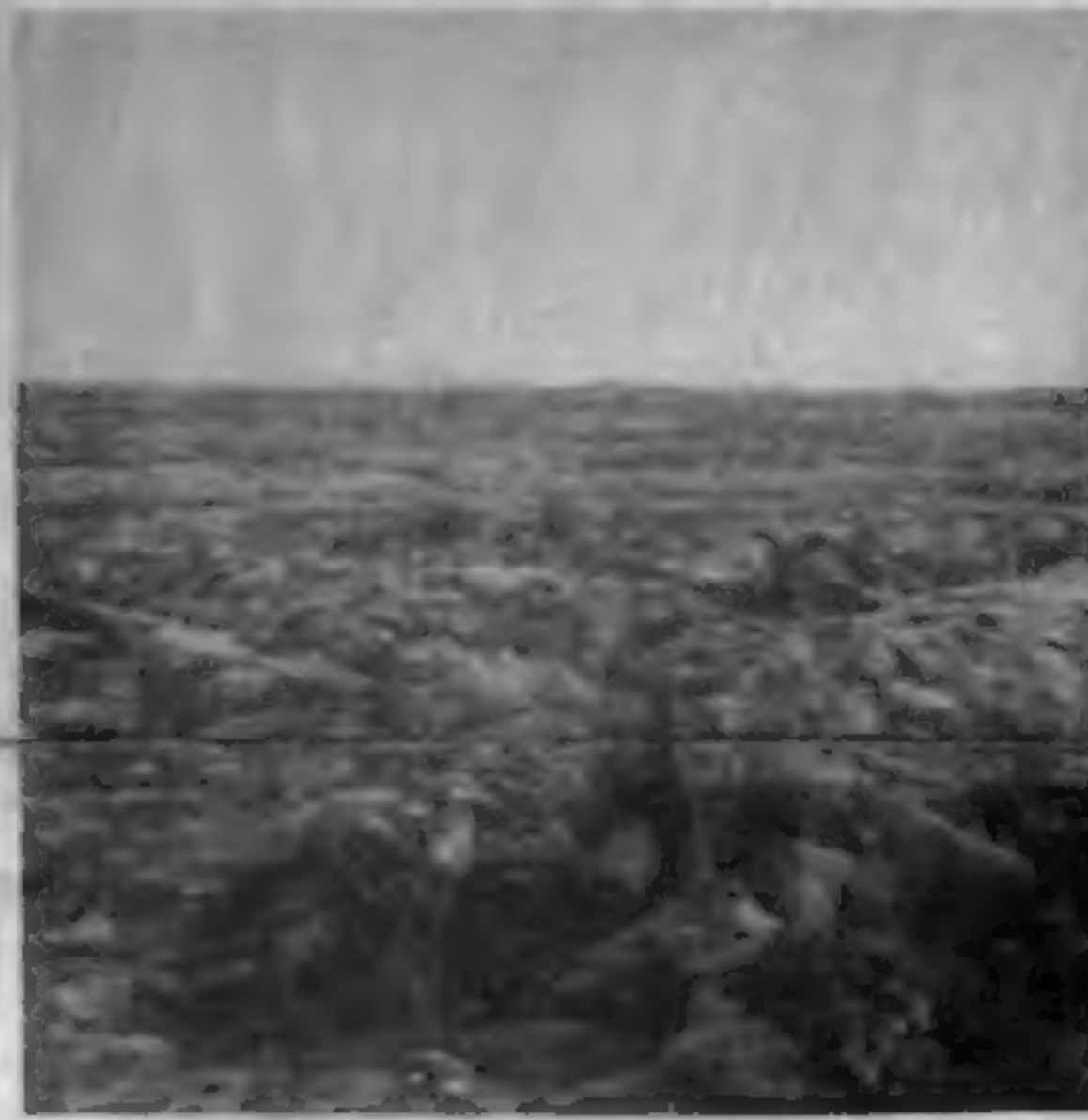
How does the nature/culture debate that pits culture against nature, men against women, spiritual against non-spiritual, logic against intuition, mind against body, etc. effect our environment? How do we in the city relate to each other? How does that effect the art we make, and even the possibilities that occur to us?

Is this really what we want now?

Related reading:

"An Open Letter to Thomas McEvilley" by Mary Beth Edelson, April issue of *New Art Examiner*. This article explores the nature/culture dichotomy in relation to women's body art, breaking cultural taboos, as well as the spiritual implications. *Nature, Culture, and Gender* by Carol McCormack and Marilyn Strathern, Cambridge University Press.

"Of other Peoples: Beyond the 'Salvage' Paradigm" by James Clifford, Virginia Dominguez, and Trinh T. Minh-Ha in *Discussions in Contemporary Culture #1*, edited by Hal Foster, Bay Press.



Up From The Earth, Mary Beth Edelson, 1979, Private Ritual, Reykjavik, Iceland

Thursday April 13, 7-9pm

Ted Krueger and Ken Kaplan: Moderators

K/K Research and Development will open a discussion around *The Renegade City*, and their idea of the city as an innovator, a scavenger and opportunist.

Architecture of Imre Makovecz May 3-28

The exhibition will present past and current works by one of the most important contemporary architects of eastern Europe. Virtually unknown in America, the organic architecture of Imre Makovecz is ironically relevant to our own native movement founded through the works of Louis Sullivan, Frank Lloyd Wright, Bruce Goff and others. Makovecz's work is a critical challenge and alternative to the western aesthetic tradition of the built environment that is solely based on our euphoria with technology and industrialization. A central figure in a powerful architectural movement rising from Hungary, which is based on organic formalism and humanistic philosophy, Makovecz's work is a necessary counterpart to architecture's incest with the machine.

Exhibition 88/89

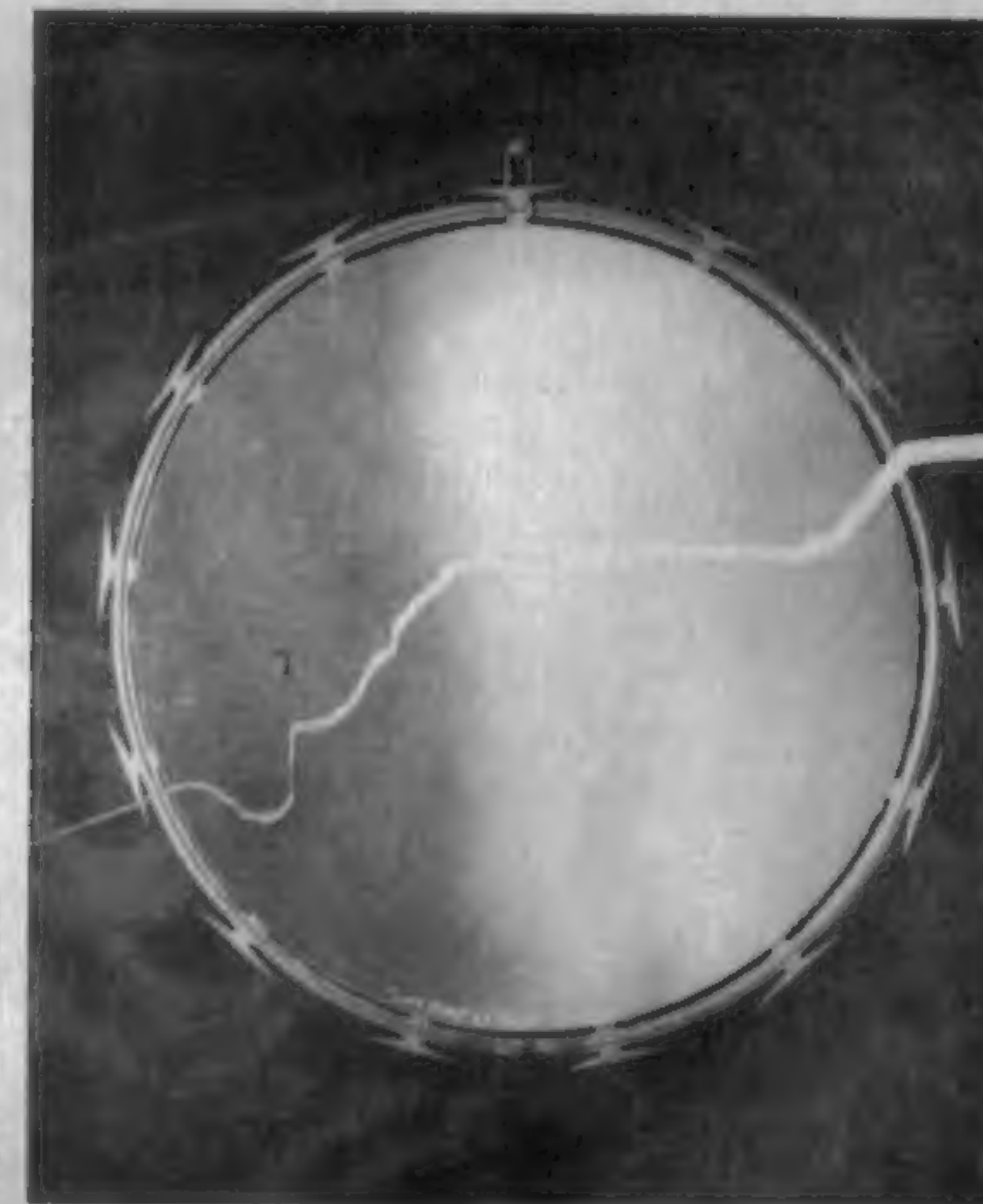
HELP!

DEAR FREINDS OF STOREFRONT:

STOREFRONT needs your help. Ever since 1982, the growth and accomplishment of STOREFRONT has been the fruit of many participants and supporters who understand this problem (see the list of Individual Supporters below). As you may know, governmental and institutional fundings are being cut back, and private contributions are crucial to the very survival of not-for-profit organizations. Therefore, STOREFRONT must raise \$30,000 from private and corporate contribution by the end of this fiscal year (June 1989) to realize our upcoming programs. I urgently invite you to make a contribution and to be part of STOREFRONT's future. For those of you who have contributed in the past, I offer my profound thanks once again, and hope that you will renew your support.

Sincerely

Kyong Park
Director/Founder



Project DMZ, Silvano Sudio

Individual Contributions 88/89

Recent Contributors (2/1/89-3/15/89): Marcelo Barujel, Robert Bischoff, Ashok Bhavnani, Caldari Architects, L. Coleman Coker, Alan Finkel, Eric R. Gould, Mojgan & Gisue Hariri, Philip Johnson, Daniel A. Kocleniewski, Renata Lac & Randy Potter, Amy Miller & Black Line Design, Rowland Miller & Eleanor Bingham Miller, Toshiko Mori & James Carpenter, John V. Phillips, Jody Pinto, Dagmar Richter, Juergen Riehm, Alex Rudansky, Tony Schuman, Kit Yin Snyder, Camille Spaccavento, Barbara Stabin, William Stou, Sarah & Peter Sweeney, Tapani Talo, Anna K. Thorsdottir & Franco Marinal, Turret Freyer Collaborative Architects, Ashka Dymel & Robert Werthamer, Allan Wexler, Joanna W. Wissinger.

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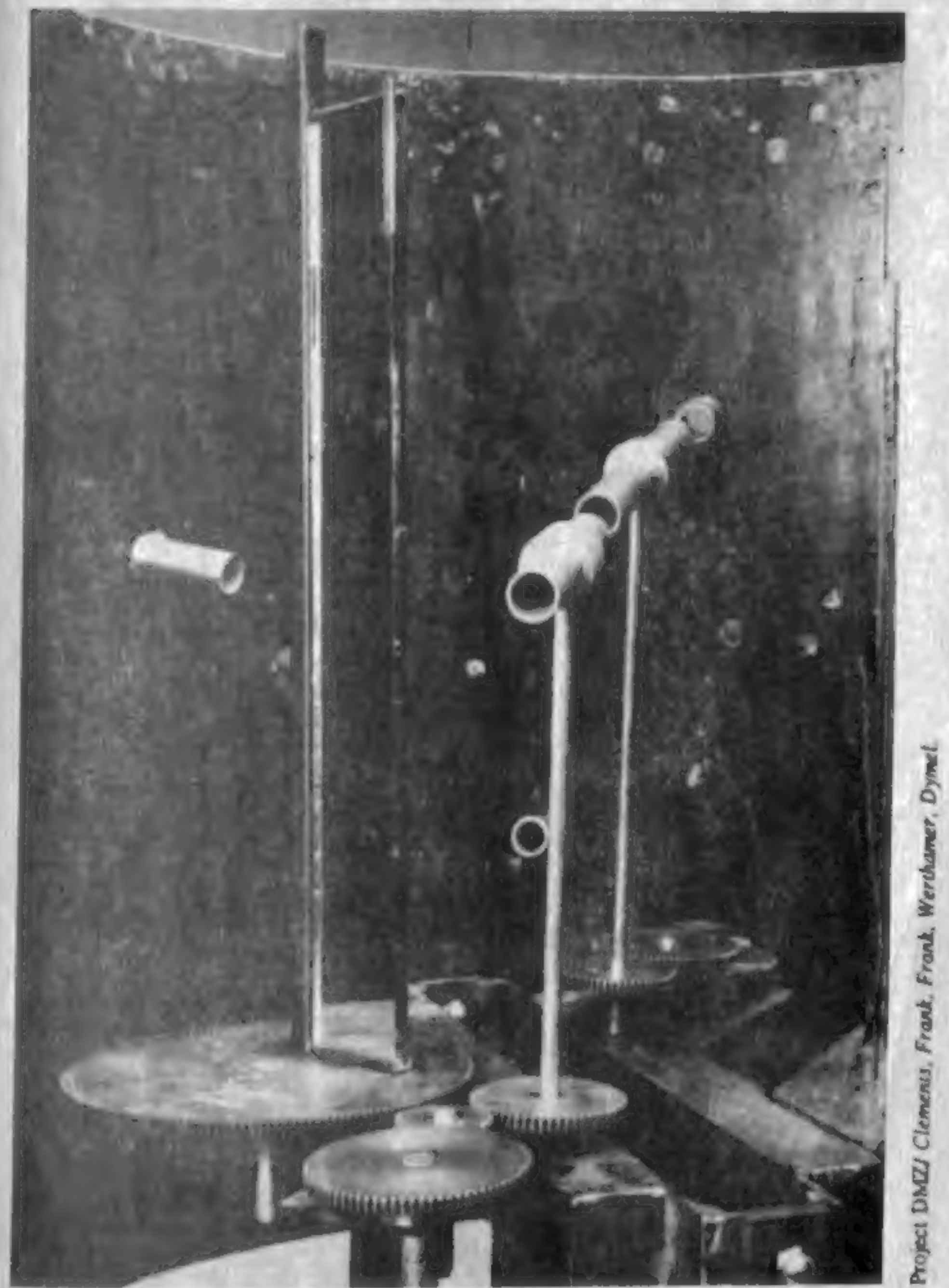
Benefactors (\$1,000 or more)

Rowland Miller & Eleanor Bingham Miller

Additional contribution from current contributors are welcomed. New contributions will be added to the previous contributions, and will be appropriately acknowledged.

Past & Current Funding Sources

Art Matters Inc., Austrian Institute, Bazis Fund, David Berman Foundation, The Department of Cultural Affairs, The British Council, Conde House, Cremona Foundation, The Graham Foundation, Goethe House/New York, The J. M. Kaplan Fund, National Endowment for the Arts, New York State Council on the Arts.



Project DMZ, Clements, Frank, Frank, Werthamer, Dymel